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21 Dundas Square
TORONTO

CANADIAN MOVING PICTURE

Digest

THIRTY-FOURTH YEAR OF PUBLICATION 1915-49

Vol. 41, No. 8

TORONTO CANADA

June 18th, 1949

"TOO MUCH GAP"

THE Motion Picture Industry appeared to be concerned about a story of the Movies which Life Magazine was preparing for publication. In the issue of May 16th, the story appeared with the caption, "WHAT'S WITH THE MOVIES?" by Eric Hodgins, whom you may remember as the author of the book, "Mr. Blandings Builds His Dream House."

Life's feature story is the result of a series of Life's round tables; one with critics, one with scholars, one with exhibitors and one with consumers. Eric Hodgins was the Moderator of the panels. The published story is "a highly condensed digest of the panels' comments, discussions, agreements and rebuttals, and is to serve as an agenda for the final movie round table".

The critic James Agee said, "Movies are made for respectable people now; were better when made for low-brows and made with instinct and delight". Author Alistair Cooke is quoted, "Our uncalled-for assumption is that the movies are a combination church, fashion show, brothel, family album and clambake". Playwright Robert E. Sherwood said, "Hollywood will continue to cater to the mass audiences as it sees it — but let's improve Hollywood's eyesight".

Popcorn Is All

Editor, Cass Cullis, "Movies are a business, not an art. We should encourage Hollywood to believe that better movies equals better business". The exhibitor, Elmer Balaban had this to say, "God help us exhibitors if the American people get to hate popcorn." And Mrs. George Hester, a housewife, is as quoted as follows: "Adult shows should be more adult and children's shows more childish".

The critics, were of the opinion that Hollywood "misjudges its own mass audience". They stated that our Industry "presented an impregnable front against 'uplift' and 'art' in the movies". They felt certain that if movies were better, there would not



be decreased attendance. The word 'better' provoked the query, "Better for whom?". This appeared to be a knotty question.

The critics were agreed in their opposition to censorship in whatever form presented. They disliked the restrictions of the Motion Picture Production Code and they expressed opposition to what they termed, "pre-production pressure, quiet but so effective as to scare Hollywood executives stiff, of the Catholic Legion of Decency."

They blamed the scarcity of honest realistic pictures on "the Hollywood habit of caving in against every threat of an effective organization."

Moppets Not Affected

The question of the effect of movies on children brought from the critics this viewpoint; they "refused to think

that any child not already a problem through mischance elsewhere was harmed by them."

The critics agreed that the inevitable future of the movies was to be found in the end of mammoth production budgets, in the plan for, "smaller budgets, smaller theatres for smaller audiences and the general decline of the colossal" — and, they seemed to think, a good thing, too!

Hodgins summed up the critics' views with a statement as follows, "But still the critics love the movies", and he quotes Iris Barry, Director of the Film Library of the Museum of Modern Art, "I can't conceive of a world without movies. Rather more theatres filled with worse pictures than no pictures at all".

The list of scholars reads like a
(Continued on Page 8)

FP President Calls For All Out Welcome To Tourists

"Instructions have been given to our theatre staffs . . . to readily offer any information desired by tourists visiting theatres. Thus we, and all the theatres, are co-operating with the Dominion travel bureau to impress a friendly feeling on visitors and to give Canada the repute of being a friendly country." This was the message brought by J. J. Fitzgibbons, President of Famous Players Canadian Corporation, on his recent transcontinental trip.

While we should be spontaneously friendly, this attitude will also be commercially valuable, affirmed Fitzgibbons. The tourist trade is now the third largest in the Dominion and the travel bureau anticipates that some \$300,000,000.00 will be spent this year. Furthermore, inquiries received from the U.S. indicate that not all visitors come solely for vacation pleasures. Some have business in mind.

The entire Famous Players organization is following the lead of the President in plugging the "Welcome Neighbor" idea. Editor James Nairn of "What's New", Famous Players house organ, has made it the theme of the June issue. Across the bottom of every page is a squib directing employees to bank their American dollars. "It is true that we want to see this industry grow to become our greatest source of American dollars (even now it stands second on the list) but the country does not get the benefit of this foreign exchange until it reaches the banks."

To prove its point, the FP publication gives the statistical answer to the question "What does this mean to us?" It means that last year, for movies and other entertainment, U.S. visitors spent 24.3 millions of dollars. In other words, 9c of every U.S. dollar spent in Canada went into the box offices of motion picture theatres and other entertainment centres — mostly for movies.

"It is clear then," concludes the editorial, "that we are not only doing a job for Canada by making our theatres attractive to tourists . . . but we are getting a good share of the money put in circulation by visitors to Canada."

MPEA Releases Launched In Jugoslavia

A report just received from Belgrade discloses that the first two American features to be released under the Eric Johnston-Marshall Tito film pact — Warner Bros.' "Watch On The Rhine" and Metro-Goldwyn-Mayer's "Tarzan's Secret Treasure"—are enjoying spectacular box-office success in respective initial engagements in the Yugoslav capital.

Irving Maas, MPEA vice-president and general manager, who conferred with Yugoslav film officials in Belgrade last month in an effort to expedite the selection of the 25 films contracted for under the Johnston-Tito agreement, revealed today that the Yugoslav Film Monopoly has already approved for national exhibition sixteen features.

Jack L. Warner Announces WB's Plans At Sales Meet

Jack L. Warner, executive producer, announced Warner Bros.' most ambitious production and distribution plans for the future at the first session of the company's International Sales Convention at the Waldorf-Astoria Hotel, June 9th. In announcing his company's long-range planning for the years to come, Mr. Warner said:

"There has never been a sales meeting in the forty-odd years of Warner Bros. that has been so equipped — so geared to go — so fully prepared for the future, as this one.

"What has been happening in this company in the past few months that you have been hearing about, took much courage. Adding new stars — buying new properties — at such a time was electrifying and the trade hasn't stopped talking since.

"I am going to give you the productions completed, or actually ready to be made, for the balance of this year and next year. What I am about to tell you is not fond hopes — or good expectations — or blue sky dreaming.

"This list is an accomplished fact. Over the doorway in this convention room is a sign that reads 'we made history without hysteria.' Well, then, here is our history for the next year and a half — not history in the making but history already made."

Mr. Warner concluded by outlining to the meeting 37 WB forthcoming productions and listing their important producers, directors, and producing units.

WB Net Profits Down

Warner Bros. Pictures, Inc. and subsidiary companies report for the six months ending February 26, 1949 a net profit of \$5,624,000 after provision of \$3,700,000 for federal income taxes as compared with \$7,311,000 for the corresponding period last year after provision of \$5,200,000 for federal income taxes.

The net profit for the six months ending February 26, 1949 is equivalent to 77 cents per share on the 7,295,000 shares of common stock outstanding. The net profit for the corresponding period last year was equivalent to \$1.00 per share.

Film rentals, theatre admissions, sales, etc., after eliminating intercompany transactions, for the six months ending February 26, 1949, amounted to \$68,520,000.



The two MGM on-again, off-again biggies "Quo Vadis" and "Annie Get Your Gun" seem to be off-again for a while. "Vadis" is held up indefinitely due to Gregory Peck's illness and "Annie" is without a star at all, Judy Garland being ill in a Boston hospital and Betty Hutton (who was supposed to take her place) being busy over at PARAMOUNT with "Let's Dance".

Following the success of "Henry, The Rainmaker" and "Leave It To Henry", MONOGRAM has given the green-light on a third Latham family picture to be called "Blame It On Henry".

The Pulitzer Prize story, "Crime On The Waterfront" by Malcolm Johnson, as published by the New York Sun was purchased by the Monticello Film Corporation. The picture is set for production on actual location in New York City. Monticello is an independent company headed by E. S. Hart, motion picture producer, and William Hart.

Jack WARNER has assigned Jerry Wald to the Milton Berle comedy, "Always Leave Them Laughing", production to start in July.

Paul Douglas has been named as the male lead in 20TH-FOX'S "Quartered City" opposite Hildegard Neff, German actress who will make her American debut in this film about the Berlin Airlift. The entire picture will be shot in Germany.

Linda Darnell has the feminine lead in "Night And The City" which FOX will film in England.

"A Kiss For Corliss", UA release starring Shirley Temple, started shooting June 15th.

Also June 15th, but this time in England, WB'S "Stage Fright" goes into production. The stars include Jane Wyman, Marlene Dietrich and Michael Wilding, British 'Oscar' winner.

PARAMOUNT announces that Montgomery Clift gets the juicy role of the young murderer in "American Tragedy".

Hurd Hatfield has been signed by COLUMBIA for the lead in "Chinatown At Midnight", a thriller with a San Francisco background.

RAY PRESENTS



ALTHOUGH, prior to 1938, I was in Europe many times, I picked up some new wrinkles on this trip over that I would like to pass on to any would-be trippers to Europe.

If you are intending to visit different countries in Europe, and you are a Canadian, you must first secure your passport mentioning, when you make your application, the

countries you intend visiting. If you have a passport, you will be required to send it on to Ottawa, if it does not already permit you to travel to Europe.

BEFORE leaving Canada, if you intend to leave from an American port, you must visit the American Consul with your passport, to secure the necessary visa. Arrange this not less than one week in advance and make an appointment, for if you are not already registered at this office, you will be obliged to be finger-printed and to make out a detailed form.

If you intend to visit Italy, you must secure an Italian Visa. If you wish to visit France, secure a French visa; and if you must pass through any other country to get to your destination, you will require a visa from that country as well.

Hold on to your passport. Keep it always available, but very, very safe; if it is lost, you might as well have stayed home — you will be shipped back soon enough. For, without a passport, you are the next thing to an escaped criminal.

MAKE your ship reservations early. They are really difficult to secure. And be certain that you do not wait to obtain reservations abroad for returning home. They are more difficult to secure. Be certain that you make reservations at hotels wherever you intend to visit, because hotels in London, Paris and Rome are booked up for months ahead. Do not believe that you can stay as long as you wish. Arrange the length of your stay, giving yourself additional time, which you can later cancel if you wish, the hotel will not be unhappy at receiving your accommodations in advance, since the waiting list is a permanent institution.

Give yourself at least two hours to get to the pier before embarking time, for a great number of people have the same idea as you have. It took us forty-five minutes to reach the pier at 50th St. from 52nd and Madison Ave.

ALL through your trip, take nothing for granted. Watch your baggage. There are hundreds, even thousands of pieces in transit, on taxis, being carried by porters. It is confusing; and, irrespective of your ability, efficiency, precision and timing, your timetable will be upset, and you will be obliged to **COUNT YOUR BAGGAGE AND TO WATCH YOUR BAGGAGE** unless you wish to go searching all over Europe for baggage.

When you arrive at Paris, your baggage will go through the window of your compartment to a porter or porters. Get their number. Instruct them about your baggage in the baggage-car and go with one of the porters to get this baggage, while someone watches your other baggage.

IN the meantime, you have presented your passport and forms a few times in respect to claiming your baggage, which may or may not be opened, depending on the honesty of your countenance. But if you have made an untrue declaration, or have more francs, coming into France, than you are permitted, you may land in the Hoos-Gow, and create a most unpleasant incident for your country.

"When in France", as the saying goes, remember that you are dealing in Francs. Remember that Francs are money, and deal with them accordingly. Figuring out how many there are to a dollar is fatal. Think in Francs. However, do not be overcome if the man who takes care of your baggage at Paris counts up that you owe him fifteen hundred francs when you figured that 1000 would be generous; for he will smilingly tell you, "I know that it is too much, but not every day come rich Americans to France". He tells you this in French, with a few English words in between. You agree with him and are pleased he dubbed you "a rich American".

LEAVING Paris, do not depend on the hotel to secure a taxi for you. Taxis are difficult in Paris. Give yourself at least two hours to get to the station, and to take care of your baggage there. About an hour and a half before train-time, stand out on the road watching for a taxi. It took two men, Dr. Alberto Gacaloni, of Italia Films, who was in Paris, and Mr. George Margolin to finally secure two taxis for Mrs. Fine and I to get to the station.

*At the Paris station, the handling of baggage, is what Americans would call **SOME BUSINESS**. The porters are friendly, willing, but it is like a comedy motion picture, only it is not amusing to you, since you help to make the comedy, and you are the victim or victor of a Comedy of Errors.*

YOU may, if you are cheerful, pleasant to look at, not too economical, manage to get your baggage through the window of your compartment on to the train. But this will take a little strategy, if your baggage is heavy. In any case, you will be obliged to live with this baggage in your compartment for twenty-six hours if you are on the Rome Express from Paris to Rome, for there is only a narrow corridor outside the compartments, and those who wish to pass each other must go sideways in order to make it.

The line-up for dinner the first night on The Rome Express was "something to write home about". You passed through a long row of cars, sideways always, you passed people with and without children, who sat upon their baggage, who stood in the passageway, who appeared to be here, there and everywhere; people who had compartments, (that is seats, but no beds) and who took off their shoes, some their socks, with as much nonchalance as they would in their homes. But what I noticed was that no one was impatient, everyone was good-natured, apparently satisfied with what they had on the journey.

The trip to Rome I will write you about in my next letter. Such scenery I have never seen on all my travels. No wonder Italy is famous for its old Masters, who could not but paint canvases of rare beauty when Nature has already provided such awe-inspiring and bewildering panoramic vistas for those who have eyes to see.



Toronto and District

By BILL PRESS

THE Motion Picture Branch of the Toronto Board of Trade held its regular monthly luncheon on June 7 at the organization's headquarters in the King Edward Hotel when consideration was given to the financing of the Canadian Motion Picture Industry Council.

The Council, sponsored by the Board of Trade branch, recently held its organization meeting at the office of the Canadian Moving Picture Distributors Association, 229 Yonge Street, to draw up its policy. The object is to prepare public-relations material for the use of any branch of the Canadian film industry.

At its luncheon, the Board's Motion Picture Branch also dealt with a proposal for the exhibiting of moving pictures at the city grandstand at the Canadian National Exhibition, which has apparently been quashed by the civic parks committee as providing unfair competition for licensed theatres.

Approximately 80 members of the Toronto Variety Tent turned out in the clubrooms to hear the vivid report on the International convention in San Francisco by First Assistant Chief Barker Morris Stein.

The exploitation boys are missing another winsome figure from the press and radio gatherings for special screenings. Monica Mugan, popular commentator, is leaving for England to be married.

Some weeks ago the filmsters said a fond farewell to Helen Allen following her promotion to women's department editor of the Toronto Telegram.

At a recent midnight meeting of 50 members of the American Projection Society, Toronto branch, a demonstration took place of the new RCA 35mm. projector which was arranged by Rex Shales of Perkins Electric Co. and President Jack Hills of the Toronto society.

Hans Teisler of Audio Pictures, Toronto, was severely burned last Friday when his new sailing craft exploded on the Atlantic coast. With him on the boat was Mrs. Teisler who also suffered burns and shock. The Teislars had been planning to sail the boat to Toronto.

Latest news on Mr. and Mrs. Teisler is that both are doing well and will be out of the hospital at the end of this week.

Mr. J. Marks and Mr. J. Smith of SARO visited Montreal, Monday, June 13th. From there, Mr. Smith returned to Toronto and Mr. Marks went on to St. John.

Bill Watt is doing a swell job as manager of the Toronto dual Hollywood with his "great literature" pictures on Monday nights and the added foreign pictures on Thursday nights. Watt has been with the Allens 19 years all told. Before coming to the Hollywood he was district supervisor in Southwestern Ontario and resident manager of the Strand Theatre, Simcoe.

Eastern Ontario will shortly get its first taste of television in the opening of a TV broadcasting station at Ogdensburg, N.Y., across the St. Lawrence River from Prescott.

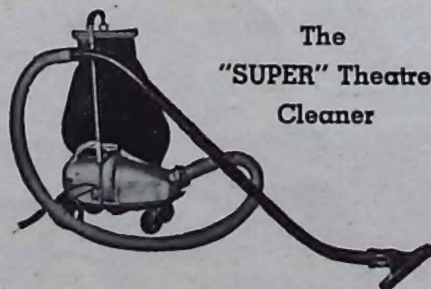
There was unusual opposition in the way of simultaneous bookings at two theatres in Peterboro. The Centre Theatre played "Gallant Bess", from M-G-M, while the Odeon was showing "Adventures of Gallant Bess" which came from Hollywood Eagle-Lion.

It might have been that the star equine was on contract loan and happened to catch up with herself.

Famous Players Canadian Corp. put on another promotional campaign for the sale of its admission - ticket books, with the suggestion this time as gifts for Father's Day.

Former proprietor of the Rio Theatre, Tom Walton, 67, died Monday at the home of his daughter.

Mr. Walton was born in England and came to Hamilton as an infant. For many years he was associated with the theatrical business in Hamilton, and came to Toronto 25 years ago. Surviving are his daughter, Mrs. H. Dent, and two sons, Tom and Len, and a sister, Mrs. N. Hamburg.



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The Canadian Moving Picture Digest

Entered as Second Class Matter

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Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST
COMPANY, LIMITED

21 Dundas Square - Toronto

Telephone: Waverley 8696

Cable: Raydigest

Established 1915. Publication weekly.

Subscription: \$5.00 yearly

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JACK DROY	Vancouver, B.C.
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3-Dimension Camera Discovered By Dutchman

Correspondence from The Hague informs the Digest that a Dutch scientist has found the basic solution for taking perfectly life-like three-dimensional films, photographs, and television images.

The name of the Dutch inventor is F. H. Reinjnders. The company which is releasing the invention commercially is called Veri-Vison and they announce that patents have already been granted or applied for in all important foreign countries.

Dope Film Causes International Trouble

A rift has developed between the U.S. Treasury Department at Washington and the Dominion Department of National Health and Welfare over the banning in the States of the National Film Board release, "Drug addict". The picture, in modified form, has played some Canadian theatres under the title of "Payoff in Pain".

The defence of Ottawa authorities is that it was never intended to give theatrical distribution to the original "Drug Addict" because of its dope-traffic realism.

Hotel-Theatre Project For Prince Rupert

A million dollar 8 - storey, ultra - modern hotel and cinema will be built by a group of internationally-known hotel men and financiers at Prince Rupert in Northern British Columbia. Directors of the newly - incorporated company include J. Arthur Rank, British film magnate, David Mulligan, New York, director of the Biltmore Hotel chain, and George Mulligan, Toronto hotel man. Prince Rupert is at present a closed Famous Players spot with a 700-seat house and F.P. are planning a second theatre there. With Rank on the Board, possibilities that the Odeon Circuit would operate the Theatre were investigated by the Digest's Vancouver Correspondent but local Odeon officials had no comments to make on the proposition.

Optimism And Public Relations Keynote Of Balaban Speech

Significant evidence that the industry is enjoying at present greater prosperity than is generally recognized lies in the fact that film rentals this year are ahead of 1941, Paramount President Barney Balaban declared at the luncheon meeting in New York attended by advertising-publicity directors of 11 circuits and Paramount field promotion representatives last week.

Balaban also urged the establishment of a single overall public relations agency which would tie in not only distribution and exhibition but Hollywood as well. Coordination of all three with theatre manpower carrying on at the local level will yield results, Balaban continued. "We're going to devote ourselves to this end", he said.

Adolph Zukor, board chairman, who was present in Toronto for the Paramount sales meet, June 15th, also addressed the meeting. His advice was: Analyze your product. Watch and study your audience.

If theatre ad-publicity heads will apply those two fundamentals, the Paramount board chairman said, they not only will successfully sell pictures but they will be of tremendous help to the industry.

RKO To Hold Sales Meet In Toronto July 14-15

Robert Mochrie, Vice-President and General Sales Manager of RKO, has announced a series of regional sales meetings for July, one of which is to be held in Toronto, July 14th-15th at the Royal York Hotel.

Mr. Mochrie will be accompanied by A. A. Schubart, manager of exchange operations. Sales and distribution problems will be covered in detail as well as analysis of forthcoming releases.

A highlight of the meeting will be the presentation by Mochrie of the 1949 Ned Depinet Drive Plaques and company president Depinet's prize to the winning district manager.

Putting The Picture Over

"Champion" — Elgin, Ottawa

Manager Ernie Warren of the Elgin, Ottawa went all out exploitation-wise on the recent showing of UA's "CHAMPION". He screened the picture for the Ottawa Senators, who are Champions in their hockey league, and followed up the screening with a full window display outside the theatre showing the hockey players and stars of the picture with plenty of results in newspaper and radio publicity.

Next, the enterprising Mr. Warren arranged a tie-up with the local Studebaker dealer, which included a window display and also the shenanigans of a 1949 Studebaker, bannered with the play-dates of the picture, which toured the streets of Ottawa during the day and parked in front of the theatre each evening, lit up with kleig lights.

The Premier Hat Shop chain of Ottawa also came in on a tie-up, plugging the picture and their Champion Light Weight Hats. The chain distributed 5,000 heralds to patrons of the local fights as they entered and left the arena.

"Make Believe Ballroom" — Nelson, Ottawa

With the change in management of station CKOY in Ottawa, the Make Believe Ballroom program has been introduced there. Manager Don Watts of the Nelson, quick to see an exploitation possibility, tied up with the station on his showing of "MAKE BELIEVE BALLROOM." Result—very good business.

"Don Juan" — Palace, Hamilton

Bob Maynard of the Palace Theatre, Hamilton took the exploitation line "All the world loves a lover like—DON JUAN" and proceeded to tie up with a tailoring outfit and the local Arthur Murray Dance School on the picture. The Arthur Murray ad featured a picture of Errol Flynn and copy which read "You can be a DON JUAN tonight after one short hour with Arthur Murray's Magic Step..." The clothing store used the same angle to plug both the picture and their men's suits.

"It Happens Every Spring" — Fox

20th-Fox head office has arranged a tie-up on "IT HAPPENS EVERY SPRING" with Clark Irwin & Co., publishers of a book by the same name, and the Decca Recording Co., who are releasing Bing Crosby's recording of the title tune this month. All book dealers who are clients of the publishing company have instructions to get in touch with their local theatre which is showing the film.



Present at Paramount Pictures' recently called special advertising conference on "THE HEIRESS" in New York are the three Canadian guest consultants shown here in conversation with Barney Balaban, President of Paramount. (L to R): Win Barron, Director of Advertising for Canadian Paramount; J. J. Fitzgibbons, President of Famous Players Canadian Corporation; Mr. Balaban; and James Nairn, Director of Advertising for Famous Players.

TRADE HEADLINES

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"Champion" Breaks House Record At Orpheum, Montreal

O'Donnell Announces Establishment of TB Lab
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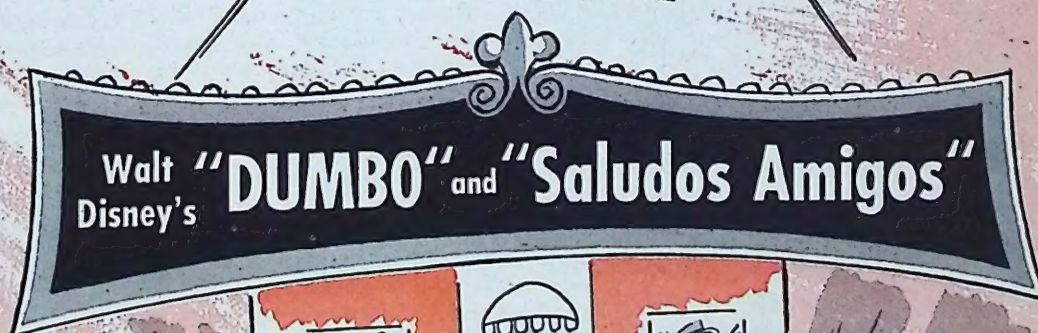
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Too Much Gap

(Continued from Page 1)

Who's Who of intellectuals.

These scholars of scholars did not agree with the critics. This disagreement, as between scholars and critics, is what makes Hollywood go quite mad, for such disagreement is also found among the critics, and between critics and the public, until the producer arrives at a stage where he must grow to believe in his own viewpoint alone. A slump at the box-office, will not make a producer lose faith in his own judgement, for such a producer will still believe that his picture is good, but that it was given a wrong title, that it was released at election time, that it was given poor publicity or that it was premiered in the wrong kind of a theatre.

Boxoffice Counts

There is many a producer whose very fine picture took a nose-dive at a theatre, and the following week, that very same theatre, presenting "a piece of crap" played to packed houses. It is only human to come to the conclusion that if the movie patron wishes "crap", and show business is a business in which you wish to remain solvent, why not give the movie patron "crap", with a sprinkling of Chanel and wrapped in celophane?

The scholars' panel cited what Hollywood must avoid, among which was the million dollar productions which pleased no one, but which were produced to bring million dollar returns. Some were for "pressure group" influence, others declared, "they should not be cowed by the people who want to make the movies a guide to conduct". Summing up this panel, Hodgins concludes that the scholars, like the critics, love the movies, but that they do not love Hollywood.

Included in the exhibitors' panel, which had their Life Round Table in Chicago, were Weldon Grove, independent exhibitor, Grove Theatre, Galesburg, Ill.; Elmer Balaban, independent exhibitor, operating twelve theatres in Chicago and Detroit; James E. Coston, zone manager, Warner Bros. Theatres; Alex Halperin, film buyer, Warner Bros. Theatres; Sam C. Meyers, independent operator of six suburban theatres, Chicago area; Trueman T. Rembusch, independent operator of twelve theatres in India; Arthur Schoenstadt, independent operator of seventeen theatres Chicago; Edward G. Zorn, independent operator, two theatres, Pontiac, Ill.

Too Much Cleavage

Hodgins sums up the exhibitors, opinion as follows: Too Much Gap between production and exhibition. And the helplessness of exhibitors to span the gap. Exhibitors do not object to the "art" picture if it is box-office and some talked of remodeling theatres for smaller capacity, and

changing policies to play the "art" picture. They believe that the publicity and advertizing departments do not make the most out of product; and one exhibitor is quoted as saying, "Almost any theatre can play pictures like "Henry V" or "Open City" if they are sold and presented properly".

One exhibitor said that he would like to build a theatre which would be two theatres, one with five hundred seats for the adults, the other with a thousand seats for kids, the regular habit-going patron and those who were called 'the passives.' The two theatres would have one lobby. We have two theatres of this kind in Ontario; the Hollywood, where each Thursday, in the Annex, there is presented a foreign language film; and The Elgin in Ottawa, where a picture opens at the two theatres, but frequently at the Little Elgin, the Hollywood picture is replaced by a foreign language picture for the second week.

It was during the exhibitors' panel that Elmer Balaban said, "God help all of us if the American people start hating popcorn", to which I add God help motion pictures when we have to popcorn our audiences for their entertainment.

Patron Has His Say

The Consumers' panel was made up of what is termed a cross-section. This panel is reported to have disagreed sharply on details, but followed the trend of the other panels. They were of the opinion that audiences no longer followed the stars. The Reverends stressed the need for more reality and the power of the screen for good or for evil. Cass Cullin, editor of the Bryan Times, after listening to comments on the influence of the screen on children, wondered, as did the critics and the scholars, if anyone had ever been ruined by the movies.

The consumer panel would like more classics, great books, some opera, even Gilbert and Sullivan, anything but the regular film fare which they were getting — this seemed to be the general opinion.

The article concludes with a statement made by David O. Selznick last March. Selznick "who has made as much money out of the movies as anybody", was quoted as having said that the Industry is now faced with a "drastically changed audience . . . The economics of the industry have gone very sour." He was quoted as having said that producers are 'struggling desperately to make ends meet . . . producers face an almost impossible assignment to appeal to all'.

What Price Audiences

Mr. Hodgins states that there is a contradictory factor in the David Selznick statement, when he is quoted as stating that producers must reach out

for the widest possible audiences in order to survive economically. Mr. Hodgins defines this statement as meaning that pictures must be aimed at "a common denominator" and sometimes "at the lowest denominator". I read the statement but I did not interpret "widest possible audiences" to mean what Mr. Hodgins believes it means, and to which he adds, "Must the producers do what Mr. Selznick says they must? Is this a real compulsion, or is it something that is thought to glimmer at the bottoms of the swimming-pools in Beverly Hills? The British, despite their own troubles, seem hell-bent these days to capture in the U.S. not the widest possible audience, but the best possible audience — the audience over 35 years old which has deserted, and been deserted by Hollywood".

It is my opinion that, when David Selznick spoke of "the widest possible audience", he referred to audiences which had not been reached, or which were not being reached. For the exhibitors generally have lost the art of showmanship. Exhibitors do not take the trouble, do not have the interest to study what is in a picture which is marketable; and do not follow through with the proper or widest coverage to secure the audience which is available, but which is not reached for the showing of certain pictures.

Showmanship Will Tell

Many exhibitors follow a routine in respect to attracting patronage, they remain in a rut; and irrespective of the quality of the picture which is being shown, they follow a week by week routine depending on the habitual movie patron to make them a profit. If they happen to get an unusual picture because someone in the head office booked it, they sometimes treat such a picture as an intruder for it means talking to the editor of their daily or weekly newspaper; it means contacting the educational school board; it means contacting the chamber of commerce, or a Church group, or a musical or literary club; it means extra work; and perhaps they do not personally like this kind of a picture. So "this kind" does not even get the business which the usual picture gets.

The exhibitor absolves himself from all responsibility with "the public do not like pictures of this kind". We might ask him, "what public did he reach to find out?". If a Concert artist or the manager of a stage show did no more to bring his artist or his show to the attention of the public than the exhibitor as referred to, then despite the greatness of the show and the fame of the artist, both would appear to half-filled theatres irrespective of the fact that there is "the widest possible audience" which enjoys such attractions and which could have been reached.

—THE EDITOR

« Capital Story »

By WILL McLAUGHLIN

HELLO, Everybody! This is your Ottawa correspondent broadcasting from home following three weeks in Civic Hospital where my gall bladder was successfully divorced from my stomach. Now rapidly recovering from the 'Battle of the Century' Thanks to the fine work of doctors and nursing staff of that great Grand Hotel for the rich, the halt and the lame. We now feel strong enough to resume this weekly account of Show World activities in the heart of the nation's capitol for the Digest.

Before taking up where I was forced to lay off, I would like to extend my sincere appreciation and thanks to show people in Ottawa, Toronto and Montreal, whose telegrams, letters, cards and visits to the hospital helped no little in the tough days and nights of my fight for survival. I will never forget their kindly thoughts and interest, with a special nod to Archie Laurie. Although in the midst of last minute preparations for the official opening of the capitol's new Odeon Theatre, Archie found time to forward a lovely bouquet of flowers to Civic Hospital and to pay me a visit before planing back to Toronto.

Biggest movie theatre competition at the moment is the Rodeo at Tommy Gorman's Auditorium, with Hollywood's Bob Steele ap-

pearing in person to the delight of the city's younger element. Opening on Saturday, June 4th, the big indoor show closed the following Saturday and attracted large audiences to both matinee and evening performances throughout the engagement.

Ottawa theatre managers have alerted their house staffs to keep a watchful eye on suspicious looking "lone wolf" characters following the arrest and conviction of a young man for causing a disturbance at the Centre Theatre. The accused was fined \$50 and costs on a disorderly count after he had annoyed a woman in the theatre by repeatedly pulling at her dress.

"THE RED SHOES", opening attraction at the new Odeon theatre, drew a fine press and attracted large audiences during its two-week run. Manager Gord Beavis is currently presenting "The Best Years of Our Lives", which is showing here for the first time at regular prices.

Cheered by 4,000 teen-age fans, Tex Beneke rocked the Auditorium for four solid hours one night last week with the same kind of music that lead his former leader, the late Glenn Miller, to the top of the scale in pre-

war years. Sticking strictly to the musical format of the original band under Miller, Beneke produced many numbers that showed he had lost nothing of the Miller genius for pleasing dance band addicts.

Hugh Parker's Stage Society, a professional repertoire company, continues to attract large audiences of drama-starved folks to the small seated La Salle Academy Theatre on Sussex Street. Last week's thriller - diller, "Dracula", was followed up by an excellently staged and enacted presentation of "The Philadelphia Story". Unusual interest was taken in both plays because of their previous showings on the screen.

An attendance - guessing contest staged by Manager Gord Beavis of the new Odeon Theatre, Ottawa, in a tie-up with Radio Station CFRA brought out that the paid admissions on the previous Saturday totalled 10,076. The winner received a year's pass for two persons.

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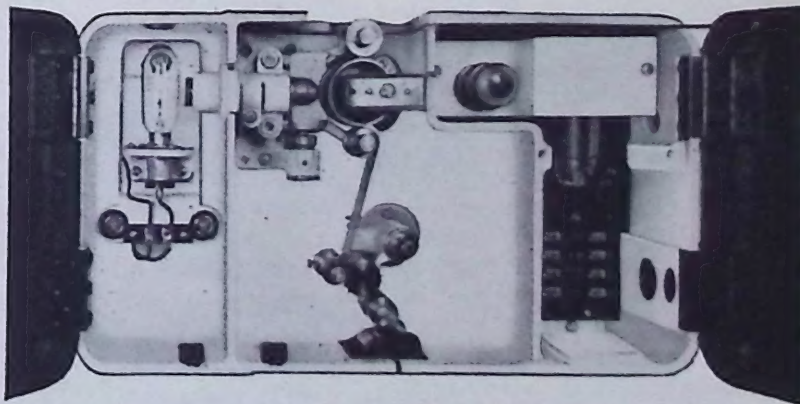
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Screen Reviews By Mr. Public

By STEPHEN VISE

"Little Women"

(MGM)

HOOP-SKIRTING about in genteel New England settings, the four March sisters still jerk tears in M-G-M's latest version of Louisa May Alcott's enduring novel "Little Women". All done up in Technicolor, which makes every shot look like a painted tintype photo, it has a different charm than the 1933 movie with Katharine Hepburn and Joan Bennett; but, in its own way, it is just as delightful.

The live wire of the young Marches is still the tomboy, Jo (June Allyson in a red wig). Outspoken and energetic, an aspiring writer of pulp fiction who cries at her own works, she gradually breaks away from her small town provincialisms. Then there is Meg (Janet Leigh), the most beautiful sister whose chief distinction is to marry young and raise a pair of twins; Amy (Elizabeth Taylor in a blond wig), dumb and selfish, who misuses ordinary words, boasts of her family's former wealth, and eventually marries Jo's childhood admirer, Laurie (Peter Lawford). And last of all comes little Beth, shy, sensitive, and musical who bravely meets an early death, and inspires Jo to write a mature novel about her life.

In spite of the sentimentality and stereotyped characters in the story, Director-Producer Mervyn Le Roy has managed to make its datedness seem quaint rather than tediously old-fashioned; he has also brought out the acute observations that Alcott made on young girls growing up. One reason why the picture has so much vitality is the bounce which June Allyson imparts to her role. She gets away from her customary overworked cuteness and portrays Jo as a bewitching young girl who knows her own mind. Another asset to the film is talented Margaret O'Brien. Now outgrowing her former child parts (where she always seemed a bit too precious anyways), she fits the role of Beth perfectly. Elizabeth Taylor, in not exaggerating the hauteur and flightiness of Amy, also shows talent; and old-timers like the late Sir C. Aubrey Smith and gracefully aging Mary Astor lend balance and variety to this excellent production.

SARO Joins CMPDA

At the board meeting of the Motion Picture Distributors Assn. which took place last week, the new Selznick-Alliance Releasing Organization took its place as the 11th member of the Association. Joseph Marks is Canadian General Sales Manager of SARO.

"This Wine Of Love"

(SARO)

IN the year 1832, Gaetano Donizetti was carried through the streets of Rome after the immediate success of his romantic comedy opera, "L'Elisir d'Amore". Decades later, it became the favorite of Enrico Caruso, and the Metropolitan Opera Company revived it for him for 10 seasons. As recently as last February, the Met again revived the work. Now, for the first time, Canadian audiences will be able to see it on the screen under the English title of "This Wine of Love". To help them get into the mood of the opera, the Met's familiar radio announcer, Milton Cross, gives a humorous resumé of its story and the background of its composer.

Like most operas, the music counts for much more than the plot; yet the latter is delightful, in its own light-hearted way. A country boy loves a country girl who flirts with a philandering sergeant. Only the magic love elixir (its magic is mostly wine plus the power of suggestion) succeeds in helping the boy win over the girl's heart.

Nelli Corradi, who first won fame in her portrayal of the tragic Violetta in "La Traviata", once more graces her movie career in the coquettish comedy role of Adina, the irresistible and spirited rustic maiden. Still in her early twenties, Corradi possesses the combined appeal of youthful beauty and a voice which is mature beyond her years. Her companion, soprano Loretta di Lelio, has a less important singing role; but she makes a lasting impression by dint of her unique beauty and her vivacious acting. Tito Gobbi as the sergeant gives his usual well sung and well acted performance. Gino Sinimberghi, the country boy, has a superb tenor voice and acts progressively better as the story unfolds. The outstanding personality is that of the big, vibrant, and crafty basso, Italo Tajo, who concocts an all-purpose elixir for every known illness of man — love included. By both song and gesture, he hypnotizes the cast and the audience in the finest Italian operatic tradition of a charlatan.

RKO Re-release Duo

RKO Radio will re-release during July, "Gunga Din," starring Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr., and "The Lost Patrol," starring Victor McLaglen, Boris Karloff and Wallace Ford. There will be new paper for each of these productions and advertising mats for the pictures, singly and in combination.

"The Blue Lagoon"

(EL)

PICTURE yourself carried away to your favorite desert island in southern waters. There, every sunrise and sunset is a breath-taking spectacle for a Technicolor camera; the climate is indescribably like what you read about in a travel folder; and life is very elemental. When you get hungry, for example, you have only to climb a palm tree for coconuts or catch a few fish in your backyard lagoon. And just think: no housing problems, no key money, no labor difficulties! If a hurricane blows your house down — this only happens infrequently — you can pick a few palm leaves and bamboo shoots and your house is as good as built. As an added (or necessary) attraction you have the companionship of someone of the opposite sex to keep life from becoming divinely dull, give you an argument every now and then, and help out with the minimum of daily chores you have to perform. Wealth will mean little to you, but if it is required, if your wife wants to look chic even in a sarong, you can always dive for pearls to satisfy her.

Now, besides the complications already mentioned, "The Blue Lagoon" has a few ones of its own. When the boy, aged 11, and the girl, aged 10, are shipwrecked they never quite forget what civilization is like — especially the girl who has been stranded with a book of etiquette by her side. And belatedly, at the end of their teens, they become aware of the facts of life and the importance of wealth in an affair with two English fortune hunters. So after all the wonderful romance of their Adam-and-Eve-like existence, they end up by being bourgeois, and head in an open boat for civilization where they intend to educate their son and provide him with a mate.

Jean Simmons, who has stepped down from the role of Ophelia in "Hamlet" to play a British Dorothy Lamour, should make most men regret that they could not be Donald Houston who is marooned with her for 10 years. Despite a precocious childhood beginning and a lackadaisical dialogue, most people will enjoy "The Blue Lagoon", because of its wholesome young couple, its mellow Technicolor, and its facile escape from the workaday world.

Formby Coming To Canada

It is definitely stated that bookings have been arranged for a fall tour in Canada of George Formby, veteran British comedian whose pictures once had a strong vogue in the Dominion. Look for more Formby revivals like the recent one at the Savoy Theatre, Hamilton.

Maritime News

By A. L. FAIRWEATHER

RESULTS of the Nova Scotia provincial elections are of special interest to theatre people here since two of their number were up for election. A. J. Mason of the Capitol Theatre, Springhill, was elected Liberal member for Cumberland centre. Mr. Mason is the mayor of Springhill. Malcolm Walker, Conservative Candidate for Halifax, was defeated.

* * *

Maurice Elman, St. John manager of SARO, won a chess tournament here last week.

* * *

Much praise is heard for the RKO feature "Enchantment" which showed at the Paramount Theatre, Saint John for three days. It will have a showing later at the Mayfair Theatre and was loudly acclaimed by all who viewed. Hard-boiled theatre-goers enjoyed the picture immensely and much good word-of-mouth advertising resulted from the first day's showing.

* * *

The Harrison Howe - St. John appeal case concerning smoking in the Paramount Theatre is again being heard.

* * *

George Heiber, manager of United Artists at Montreal, accompanied by Mrs. Heiber, were in Saint John recently, called there by the death of a relative of Mrs. Heiber's.

Herman Kierwin, manager at Saint John for the Regent Theatre. (F. & H. Chain) is a patient at the Saint John Hospital, having undergone a serious operation. Friends will wish him a speedy recovery.

* * *

Visiting Saint John from Deer Island were Arthur Butler and R. Greenlaw of the Mayfair Theatre. Deer Island has a population of about twelve hundred. The theatre showed the RKO feature "The Best Years of Our Lives" for a two day run and did well.

* * *

Ron Bowes has resigned his position as booker with the Alliance Films at Saint John.

Vaudeville For St. John ^{XF}

The Empire Theatre, Saint John, following the lead of the Palace, New York, is bringing back vaudeville for the first time in many years. The policy is three-a-day stage shows and one feature movie; prices, 33 cents in the afternoons and 55 cents in the evenings. The Empire is owned and operated by Messrs. Vassiss and Demerson of the Saint John Amusements Co.

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Dillon To Visit The East ^{XF}

Fred Dillon of the CMPDA will complete his cross-Canada junket, conferring with distributors and exhibitors from coast to coast, when he leaves for Montreal on June 19th. Mr. Dillon will be in Montreal June 20th and 21st, and in St. John, June 23rd and 24th.

Regina Grosses Up ^{XP}

Amusement tax collections in Regina during the first four months of this year totalled \$24,893, up \$891 from the total for the same period last year.

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"Suspense and action well-
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for audiences everywhere!"

—SHOWMEN'S TRADE REVIEW

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Vancouver News

By JACK DROY

THERE are plenty of so-called beauty contests on stage at the various B.C. houses. The Miss Vancouver for 1949 was chosen from the local Odeon Theatres and will go to Hamilton this summer in the Miss Canada contest, winner to be sent to Atlantic City. Contest was sponsored by the Vancouver Junior Chamber of Commerce. The winner's name is Joan McPherson. She was formerly usherette at the Odeon Theatre in West Vancouver. Oddly enough, the National Council of Women frown on the beauty shows because they "do not add to the character and dignity of Canadian womanhood".

* * *

British Columbia theatres have been much in demand in recent weeks for political rallies for the two elections to be held in June for both Federal and Provincial houses.

* * *

Coming from and going on vacations are Joan Smith, Strand; Bob Fraser, Hastings; Al Narvey, Cambie; Frank Marshall, Marpole; Earl Barlow, Capitol; Dave Borland, Dominion theatre manager; Elizabeth Alexandra, Sovereign Films; and Carmen Gentile, Odeon in North Vancouver.

* * *

Two optimists are trying to revive miniature golf in Vancouver, having obtained permits from city council to build courses near Stanley Park. The Council set license fee of \$100 per course. The promoters claim the craze is catching on in the U.S.

* * *

Hymie Singer, owner of the State Theatre, and his brother-in-law, Jack Aceman, State manager, will build a new \$50,000 night club in Vancouver down-town and bring name acts from the U.S. for floorshows. Singer formerly operated the Palomar Supper Club here.

* * *

Another sad week for theatres with a record hot spell. The only pictures to do good business were "Paisan" (Italian) at Cinema, and "Mr. Belvedere Goes To College" at the Strand. Both pictures were held for a second week.

* * *

Teen-agers and high school students came from over 100 miles in Southern Alberta to see the showing of Hamlet at the Capitol theatre in Lethbridge. Business was so good, it was necessary to accommodate the over-flow at the other F.P. theatre, the Roxy. Both theatres are under the management of Alf Shackelford, a Famous Players partner.

Jack Cooperband, former Calgary exhibitor and now a cafe operator here, will return to show business and will be interested in a new suburban theatre to be built this summer.

* * *

The two new drive-in theatres at Penticton and Kelowna, both English districts of the B.C. interior, are taking advantage of the situation that British pictures were never played in the Famous Player theatres in these towns. They are getting first run on the imports and should reap the benefit; IODE have been requesting British films.

Monica Salmon, casting director and make-up expert of Trans-Canada Films, married recently to Michael Marko and has moved to Toronto. Audrey Looby fills her position.

* * *

Maynard Joiner, F.P. British Columbia supervisor, has left for New York to attend the Rotary convention. Earl Dalglish, Warner Bros. manager, also away to New York to attend a business meeting. He reports Warner Bros. are enjoying the greatest year in the history of their Canadian operation. Dalglish will be away for ten days.

Trans-Canada Showings

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN

"The Younger Brothers" (WB), Technicolor, with Wayne Morris and Janis Paige.

EGLINTON-UNIVERSITY

Fifth week. "Mr. Belvedere Goes To College" (20th-Fox), with Clifton Webb and Shirley Temple.

IMPERIAL

Second week. "Knock On Any Door" (Col.), with Humphrey Bogart and John Derek.

LOEW'S

Third week. "Little Women" (MGM), Technicolor, with June Allyson and Peter Lawford.

ODEON-CARLTON

"Cardboard Cavalier" (EL), with Sid Field and Margaret Lockwood.

SHEA'S

Second week. "It Happens Every Spring" (20th-Fox), with Paul Douglas and Ray Milland.

TOWNE CINEMA

Second week. "Paisan" (Cardinal).

UPTOWN

Second week. "City Across The River" (Univ.), with Stephen McNally and Sue England.

VICTORIA

"Call Of The Wild" (20th-Fox), and "The Spider" (20th-Fox).

MONTREAL

CAPITOL

"Mr. Belvedere Goes To College" (20th-Fox), with Clifton Webb and Shirley Temple.

IMPERIAL

"Rogues' Regiment" (UI), with Dick Powell and Maria Toren.

LOEW'S

"A Connecticut Yankee" (Para.) Technicolor, with Bing Crosby and Rhonda Fleming.

ORPHEUM

Second week. "The Champion" (UA), with Kirk Douglas and Marilyn Maxwell.

PALACE

"A Kiss In The Dark" (WB), with Jane Wyman and David Niven.

PRINCESS

"Tarzan's Magic Fountain" (RKO), with Lex Barker and Brenda Joyce.

SAINT JOHN

CAPITOL

"Whiplash" (WB), with Dane Clark and Alexis Smith.

PARAMOUNT

"The Boy With Green Hair" (RKO), Technicolor, with Pat O'Brien and Barbara Hale.

MAYFAIR

"Rachel And The Stranger" (RKO), and "Variety Time" (RKO).

STRAND

"To The Victor" (WB), with Dennis Morgan and Viveca Lindfors.

WINNIPEG

CAPITOL

"A Song Is Born" (RKO), Technicolor, with Danny Kaye and Virginia Mayo.

GAIETY

Third week. "Walk A Crooked Mile" (Col.), with Louis Hayward and Dennis O'Keefe.

GARRICK

"Red Canyon" (UI), Technicolor, with Ann Blyth and Howard Duff.

MET

"South Of St. Louis" (WB), Technicolor, with Alexis Smith and Joel McCrea.

ODEON

"Rogues' Regiment" (UI), with Dick Powell and Maria Toren.

CALGARY

CAPITOL

"The Sun Comes Up" (MGM), Technicolor, with Jeanette MacDonald and Lloyd Nolan.

GRAND

"The Life Of Riley" (UI), with William Bendix and Rosemary DeCamp.

PALACE

"The Fan" (20th-Fox), with Jeanne Crain and Richard Green.

CRESCENT

"Rigoletto" (SARO), with Michel Simon.

VANCOUVER

CAPITOL

"Take Me Out To The Ball Game" (MGM), Technicolor, with Esther Williams and Gene Kelly.

ORPHEUM

"North West Mounted Police" (Para.), Technicolor, with Madeleine Carroll and Gary Cooper.

PLAZA

"Family Honeymoon" (UI), with Claudette Colbert and Fred MacMurray.

STRAND

Second week. "Mr. Belvedere Goes To College" (20th-Fox), with Clifton Webb and Shirley Temple.

STUDIO

Third week. "Shoe Shine" (SARO).

VOGUE

"Mexican Hayride" (UI), with Bud Abbott and Lou Costello.

INTERNATIONAL CINEMA

"Paisan" (Cardinal).

PARK

"Before Him All Rome Trembled" (SARO), with Anna Magnani.

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—*N.Y. Daily Mirror*

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—*Variety*

"Great emotional wallop . . . It could very well be considered for the Oscar of 1949."—*Collier's Mag.*

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—*N.Y. Daily News*

"Desperate melodramatic tale . . . staggeringly pictorialized."
—*N.Y. Times*



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